

UHI Course Handbook

BA (Hons) Applied Music



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Introduction

Welcome to the handbook for student life and support at the University of the Highlands and Islands. This handbook will outline to you the types of support available to you while studying at the University and how to access them.

UHI is a unique institution providing university education throughout the Highlands and Islands. The UHI is made up of Colleges working in partnership to deliver degree courses in a wide variety of subject areas across the region. The BA (Hons) Applied Music is the only degree of its kind in Scotland which can be delivered to you in remote and rural areas – by making use of the best local talent to deliver practical elements, combined with online content from the top lecturers in your fields and regular residential experiences. This new approach to learning and teaching contributes to the unique character of the degree course, both in terms of you belonging to a supportive course group and the impact of the location and environment on your experience as a student.

The Applied Music programme is aimed at those who wish to develop skills and further their careers in music performance, education, recording, production, business, enterprise, research, and community. The programme is suitable for performers of any instrument and genre (rock, pop, electronic, traditional, classical, etc.), as well as songwriters, composers, producers, and DAW-based musicians. The flexibility and primarily online nature of the course may appeal to those who wish to learn from their home communities and/or balance their studies with part-time work and other commitments.

Find out more about the BA (Hons) Applied Music at the University of the Highlands and Islands here: <https://youtu.be/0te4eBjhzRI>

This programme will allow you to take a great deal of control over your learning:

- You will be involved in the selection of a personal specialist tutor in your home area that will be responsible for your instrumental development through face-to-face lessons on a weekly, monthly or other basis, depending on your needs as a musician
- You will be required to attend residential weeks (online if you are based outside the UK) where you will get to grips with the practical and technological elements of the programme, meet and form alliances with your fellow students and take part in ensemble playing
- You will be expected to maintain constant communication with staff and fellow students through technologically-mediated communication such as email, social networking and videoconferencing
- You will also be expected to develop a wide range of technological skills in order to work with others at a distance, create music and musical notation on computers, and access the UHI virtual learning environment

We will provide:

- A Personal Academic Tutor (PAT) who will mentor you through the programme and be a point of contact for you whenever you have problems with the work or managing your studies
- An exciting and stimulating course of study which reflects the reality of working with music in many different contexts
- A constant academic challenge which will develop your intellectual and practical abilities while also developing high levels of the transferable skills that employers require
- Access to some of the best educators and musicians in your fields
- A virtual and actual learning environment which is supportive and nurturing
- A Community of Practice of you and staff working towards common goals, with mutual respect, high standards and expectations

We expect:

- You to embrace the challenges of working independently, with a great deal of opportunity for individualisation and personal development
- You to be excited by the opportunities and challenges presented by current and future technology
- You to be conscious of your responsibilities and rights and who are willing to work with staff in an atmosphere of constant development

Disclaimer!

Although we attempt to ensure that all information is accurate at the time of creation of this handbook, this programme may be subject to revisions during the year.

Key Staff

There are many members of staff who you will encounter during your studies. Below is a list of some of the Academic and Support staff and their email addresses.

Programme Leader (BA Applied Music), Lecturer and PAT

Corin Anderson

Email: Corin.Anderson@uhi.ac.uk

Lecturer and PAT

Kara Mackay

Email: Kara.Mackay@uhi.ac.uk

Lecturer

Steve Bull

Email: Stephen.Bull@uhi.ac.uk

Lecturer

David Paterson

Email: David.Paterson.perth@uhi.ac.uk

Programme Leader (MA Music and the Environment), Lecturer and PAT

Simon Bradley

Email: Simon.Bradley@uhi.ac.uk

Lecturer

Rachel Walker

Email: Rachel.Walker@uhi.ac.uk

Lecturer

Allan Henderson

Email: Allan.Henderson@uhi.ac.uk

Corin Anderson



Dr Corin Anderson is Programme Leader of the BA (Hons) Applied Music degree at the University of the Highlands and Islands, Fellow of the Higher Education Academy ([FHEA](#)), electronic music composer/producer, and auditory-visual synaesthete. Corin recently completed his PhD in Music at Edinburgh Napier University, for which he researched the impact his [auditory-visual synaesthesia](#) has on his music composition processes and outputs. Corin writes and produces music under the name [CoriAnder](#) and plans to release his new synaesthesia-inspired album, titled *Photisms*, in 2026.

While working towards his PhD, Corin led Edinburgh Napier University's Widening Participation music programme [Creative Musicianship](#) for four years and taught on the university's BA Music programme and at their Music Tech Academy for high school pupils. Corin also previously worked as a Development Officer at [LEAPS](#), where he co-ordinated the [LEAPS Transitions Course](#) and supported young people from underrepresented backgrounds to access and participate in Higher Education.

Simon Bradley



Simon Bradley has extensive knowledge of designing and teaching on networked blended music BA and MA's delivered from remote locations. He combines this knowledge with a 20-year professional musicians' career to bring a [transformative pedagogy](#) to his work with Lews Castle College UHI.

Simon has an ongoing collaboration with traditional Asturian Folk Music Group '[Llan de Cubel](#)'. This group research, record, perform and promote the traditional Celtic music and culture of this region in the north of Spain. This has involved international touring and workshops at festivals and schools. A [new recording](#) was released in 2019.

This collaboration forms the bedrock for his role as Artistic Director of the Albastur Cultural Exchange project. The remit is to explore and investigate the Scottish and Asturian Celtic traditions and forge strong cultural links between them. The project integrates staff, students

and musicians from Scotland and Asturias (Northern Spain) in collaborations, field trips, festival performances and teaching opportunities.

He has professional experience and qualifications in earth science, transportation design and management, rural sustainability, and community development. These perspectives provide a lens through which to consider the idea of sustainability in the arts and creative economy. This reflects his outlook on the value of interdisciplinary approaches, collaboration, and development of research informed curriculum.

Simon is Programme Leader for the [MA Music and the Environment](#) which forms a natural progression following on from the BA Applied Music where students are introduced to experienced industry experts and practitioners.

Kara Mackay



Kara Mackay began her musical journey at a young age, singing at the local Sunday School and performing in the Caithness Music Festival throughout primary school. She was the vocalist for her first band in high school and went on to earn an HNC in Music from Aberdeen College, a BA in Popular Music from Napier University, a TQFE with UHI, and a Master of Education also with UHI. Currently, she works as a music lecturer for North, West, and Hebrides College. In addition, she runs Tutti Choir and offers private vocal lessons.

Rachel Walker



Rachel Walker is a Gaelic singer, songwriter and piano player based in Lochaber. She has extensive performance and recording experience as a solo artist, with bands such as

Skipinnish, and as a duo with well known multi-instrumentalist and singer Aaron Jones with whom she was listed at number 49 of The List Magazine's Hot 100 2023.

Rachel's songwriting has been widely recognised as a shining light in the Gaelic and traditional music world, and her collaborations with poets such as Marcas Mac an Tuairneir and Flora MacPhail have seen her songs being commissioned to create new work as well as being showcased on an international stage. In 2023, on International Women's Day she was named in The Scotsman and Hands Up For Trad's list of 12 women in music and culture and has been added to the Scottish Poetry Library's list of poets in recognition of her work as a Gaelic Songwriter.

As well her work as a lecturer for UHI North, West and Hebrides, Rachel is the Gaelic song tutor at the National Centre of Excellence in Traditional Music in Plockton.

She is passionate about diversity, equality and visibility in the music industry.

Steve Bull



After completing a degree in Music Technology, Steve Bull moved back to the North of Scotland and started working as a freelance sound engineer. He works across different sectors of sound-live, studio and broadcast.

Live engineering, from village halls, music venues, theatres such as Eden Court, concert halls such as The New Auditorium at Celtic Connections, and festivals such as Belladrum, Steve is happy working with most styles of music.

Mostly working out of the studio at UHI Alness, he loves recording music with rock, indie and trad musicians, taking on the role of engineer/producer during these sessions.

Steve has worked freelance for the BBC regularly over the past 10 years, working on programmes for Radio Scotland, Radio nan Gàidheal and Radio 4; as well as doing sound for BBC Alba's flagship news programme "An La" on a regular basis and looking after sound for BBC Sports TV coverage of SPFL matches.

Steve enjoys running, walking and dogs. He teaches on UHI North, West and Hebrides music and sound production college courses as well as the UHI BA (Hons) Applied Music Degree.

Allan Henderson



Originally from Mallaig, but now living in South Uist, Allan Henderson has been a well-kent face on the traditional music scene for many years. A multi-instrumentalist and composer, he was a founder member of Blazin' Fiddles and toured extensively with them for fifteen years. He is also a former Musician in Residence at Sabhal Mòr Ostaig and is constantly in demand as a performer, teacher, composer, producer and broadcaster. Allan teaches on the HNC Music course and on the Music and the Creative Industries module on the Applied Music (BA) degree. Allan has developed a series of popular short courses, including Gaelic Song as an Introduction to Gaelic language – the rationale being that if you wish to speak a language, you should first sing it – and the Supernatural History of the Highlands and Islands, where students study all aspects of the paranormal against the backdrop of Gaelic folklore. He has also been involved in the commercial development of the new digital recording studio at the Cnoc Soilleir campus in Daliburgh, South Uist, and is currently engaged in the planning and production of a fully immersive audio-visual exhibition to be launched as part of the Phase 2 development at the campus.

The University of the Highlands and Islands

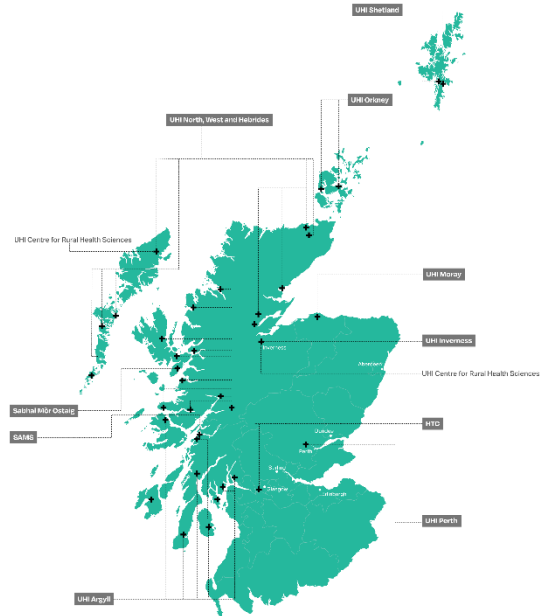
The University of the Highlands and Islands (UHI) is the only university based in the Highlands and Islands of Scotland. Our campus is very different from most university campuses; we offer you the choice of studying at one of our 10 colleges and research centres, more than 40 learning centres, or online from wherever you live. Our colleges and research centres are spread across the Highlands and Islands – from small towns and island communities to the larger towns and busy cities of the region.

At the university you'll find a course and a campus to suit you. You will be part of a student community of more than 8000, and you will have the chance to make friends with students at your own campus and other UHI campuses, thanks to the technology we use to teach students in multiple locations at the same time.

Many of our courses take full advantage of the region's natural assets, including the landscape, culture, heritage, history and renewable resources. Many of the courses available enable students to progress from sub-degree level (HNC, HND), right through to Masters and PhD level.

At the University of the Highlands and Islands, you will have:

- a more personal experience of university, thanks to our smaller class sizes;
- safe and friendly communities in which to live, study and make the most of your talents;
- access to traditional and electronic learning resources of the highest quality;
- the opportunity to stand out from the crowd and do something really different.



Programme information

Bachelor Level

Programme Title:	BA (Hons) Applied Music
Duration:	4 year full time, 8 years part time
Awarded by:	University of the Highlands and Islands
SCQF level:	7 - 10

Masters Level

Programme title:	MA Music and the Environment
Duration:	1 year full time, 2 years part time
Awarded by:	The University of the Highlands and Islands
SCQF Level:	11

The university's admissions and fees policies can be accessed via the [policies page on the university website](#).

Aims of the Programme: Transferable skills

The UHI BA (Hons) Applied Music aims to equip you with the necessary skills to practise as a musician in a variety of employment contexts or to continue your studies at a higher level elsewhere. However, not all graduates will pursue a career in music and many of the skills you will have developed during the BA (Hons) Applied Music are transferable, hence highly coveted by employers in a variety of fields. These skills and attributes include:

- Communication and presentation
- Problem-solving and creativity
- Information technology
- Teamwork/collaboration
- Project planning and organising

Personal development

The degree programme aims to impart to you a capacity for imaginative and intellectual engagement with the world. Individuals who have studied on the programme will have the ability to identify relationships between connected things, to synthesise information and to make your own personal judgements about music and the wider world. The UHI BA (Hons) Applied Music

aims to encourage you to develop your ability to solve problems through creative thought processes. The degree programme will broaden your perspective whilst giving you the opportunity to deepen your knowledge in key self-determined areas. A variety of approaches to teaching and learning will build your communication and inter-personal skills.

The subjects and areas you will study will include the following;

- The fundamentals of traditional counterpoint and harmony;
- The fundamentals of music and computers;
- The development of Western European music from the 8th century to the present day and the music of various cultures throughout the world;
- Key processes involved in the creation and performance of music in several genres including traditional, jazz, rock and pop as well as the classical tradition;
- The role of the musician as educator and practitioner;
- Teaching and learning within formal and informal contexts;
- The role of music and the musician within society, social justice and professional roles;

You will also develop skills, knowledge and understanding related to your particular specialisation together with general musicianship in respect of:

- Solo and ensemble performance skills;
- Proficiency in reading and writing music notation;
- Aural skills;
- Proficiency in operating a range of music technology equipment safely;

At the wider level, you will be asked to:

- Make links between concepts, aesthetic appreciation and technical skills;
- Make and justify aesthetic judgments;
- Evaluate evidence and information of various types critically;
- Synthesise information from a variety of sources in order to gain a coherent understanding of theory and practice;
- Demonstrate independent thought and critical self-reflection within an area of study or practice;
- Draw upon a critical context in order to inform your own practice or performances;
- Articulate verbally and textually a specialist, informed knowledge within a chosen area of study or practice.

Programme content and structure

Outline of Course Structure: BA (Hons) Applied Music

Core modules – mean that you must pass these in order to progress to the next year.

All Modules Semester Continuing (Semesters 1 & 2) unless otherwise stated

All Modules are 20 credits unless otherwise stated

Year 1 (Level 7)

You will study five core modules and one option

Core Modules

Performance Practice 1: The Reflective Performer

Ensemble 1

Music in its Widest Context: Social, Cultural and Historical

Creativity is More Important than Knowledge

Remote Digital Music Collaboration

Optional Modules

Music Sync and Placement (Semester 2 only)

Music and the Creative Industries: The Portfolio Musician

Gaelic for Learners 1A (Semester 1 only)

Year 2 (Level 8)

You will study five core modules and one option

Core Modules

Performance Practice 2

The Effective Contributor

Music, Power and Commerce

Creation Through Technology

Creative Skills

Optional Modules

Music Sync and Placement (Semester 2 only)

Music and the Creative Industries: The Portfolio Musician

Gaelic for Learners 1A (Semester 1 only)

Year 3 (Level 9)

You will study six core modules

Core Modules

Professional Practice

Applied Music Research Skills (Semester 2 only)

Music in the Arts and Society

Creative Identity

Creative Technology Applications

Music in Educational and Community Contexts 1 (Semester 1 only)

Year 4 (Level 10)

You will study two core modules (1 x 40 credit module and 1 x 20 credit module) and three options from four

Applied Music: Performance, Creation or Research - **40 credits**

Applied Music: Critique and Evaluation - **20 credits**

Optional Modules

Sustainable Creative Endeavour

Emerging Technologies (Semester 1 only)

Music in Educational and Community Contexts 2

Music and Culture

SCQF Level 7 (Year 1)

Core modules – mean that you must pass these in order to progress to the next year.

All Modules Semester Continuing (Semesters 1 & 2) unless otherwise stated

Year 1 (Level 7)

You will study five core modules and one option

Module Title	Credits
Performance Practice 1: The Reflective Performer	20 credits
Music in its Widest Context: Social, Cultural and Historical	20 credits
Ensemble 1	20 credits
Creativity is More Important than Knowledge	20 credits
Remote Digital Music Collaboration	20 credits
Music Sync and Placement (Semester 2 only)	20 credits (Optional)
Music and the Creative Industries: The Portfolio Musician	20 credits (Optional)
Gaelic for Learners 1A (Semester 1 only)	20 credits (Optional)

Performance Practice 1: The Reflective Performer

You will study your first study instrument with an individual specialist tutor. In conjunction with the module leader and the selected tutor, you will agree goals and monitor progress towards them through a reflective journal. For your solo instrument study, you will identify a direction for musical and technical development and, in conjunction with the module leader, PAT or mentor, identify a suitable specialist tutor in your home region. (You may also elect to travel at your own expense). Working with staff, you will agree with the tutor a sequence of lessons/workshops/masterclasses over the course of the module. Assessment for this module is: 75% final performance. 25% ongoing journal.

Ensemble 1

You will identify suitable ensemble opportunities and maintain a consistent routine of rehearsal and development. You will be expected to fully engage with selected ensembles and show ability to critically comment on your performance.

This activity will take three forms

1. As part of the residential experience: you will perform in a variety of multi-genre and specialist groups, with an accent on creative combinations and experience. You will learn about your instrument in different musical context and start to form alliances and bonds with fellow students. Repertoire will be selected for development and you will be expected to maintain contact with your ensemble groups between residencies.
2. Technologically-mediated: while in your home regions, you will work collaboratively on ensemble projects with others, using digital music hardware and software and internet facilitation. These projects will be tutor-led, and integrated with the Music Technology strand of the programme.
3. You will identify, with the help of the module leader/PAT, suitable ensemble opportunities for live participation. This may be a local orchestra or group, or may entail some travelling to take part in a national ensemble.

Within these three activities, you will agree and work towards personal performance targets, and reflect on your own performance and that of others. See section on residencies for information on assessment.

Music in its Widest Context: Social, Cultural and Historical

An understanding of the social, cultural and historical context of music in all its forms is essential to the Applied Musician. The study over three years of the course will involve examination, appraisal and analysis of a range of music including classical, traditional, world, popular and jazz. The study will focus on broad themes of social, cultural and political issues and developments in the human condition – such as Music and Ceremony or Music and Conflict – during which a range of musical responses to these concepts are explored in a variety of genres. You will be encouraged throughout to develop investigative and enquiry skills and to research beyond the music discussed in classes and tutorials to engender a lifelong interest and quest for knowledge which will support your continued development as applied musicians. In years 1, 2 and 3 you will be engaged in a broad study of a range of music to create a strong foundation of knowledge and understanding which will inform:

- Your analytical skills and intellectual development,
- Your creativity through listening, study and synthesis of new knowledge,
- Your performance practice through engagement with the music under consideration.

Specific themes for Music in Its' Widest Context will include:

- The concepts of music in its wider contexts and its' cultural role
- Traditional and folk music of Scotland and Celtic nation relationships
- Music and Ceremony
- Music and Conflict
- Your assessment will be the submission of a portfolio of essays completed during the year.

Creativity is More Important than Knowledge

Musical invention is the primary purpose behind this module and in addition other forms of invention and creative thinking will be explored to widen your understanding and expertise. This will involve innovative, inventive and unconstrained thinking while encouraging you to deliver highly defined and well-crafted products such as short pieces of music and improvisations. To a significant extent this will involve group, class, on-line and individually created compositions and improvisations.

Remote Digital Music Collaboration

The aims of this module are to:

- Provide you with the necessary knowledge and skills to collaborate musically with others over the Internet
- Develop an understanding of the critical factors surrounding musical collaboration over the internet
- Provide you with an understanding of the effective operation of digital audio workstations

This module is designed to support the group ensemble work. It will enable you to collaborate musically with ensemble members based in differing locations. Recent advances in computing and Internet performance have allowed musicians to collaborate remotely. The emerging tools that support this process will be examined and utilized to aid ensemble work. In the process each student will develop their ICT and audio engineering skills.

Music and the Creative Industries: The Portfolio Musician (optional module)

This module will provide students with a definition and overview of the Creative Industries in the UK and a deeper analysis of the music industry within Scotland. Students will explore the identification of and working relationships between agencies and organisations, identification of funding bodies, support agencies, networking and employment opportunities. By investigating case studies which include, key industry organisations, business structures, you will identify skills required to develop a career in the music industry. Students will evaluate their own skill set and develop a range of materials including business plan, CV and press pack to support promotion of a business idea.

Gaelic for Learners 1A (optional module - Semester 1 only)

Gaelic for Learners 1A is designed for beginners with no previous knowledge of Gaelic, and will introduce you to simple conversation and written Gaelic. There are no prerequisites. All the learning materials are held in Blackboard. Each week a sequence of texts and recordings prepares you for a live tutorial. It's essential to work through these before the tutorial. Short, regular sessions through the week are much more effective than attempting a last-minute cram. The weekly tutorial then gives you live practice with your tutor and classmates. This class is normally by telephone-conference rather than video-conference. There may be a choice of

class times if there is more than one tutorial group. To connect, you call a number at Sabhal Mòr Ostaig either from your own phone, or from a phone in a UHI College or learning centre (in which case it is an internal call) –please note- mobiles are suitable for this class. You may need the help of your PAT to arrange regular access to a UHI phone in a suitable location. Skype users must use a headset, and ensure their connection offers good sound quality. Assessment comprises a written exercise, a reading exercise, and a conversation. There is no exam.

Music Sync and Placement (optional module - Semester 2 only)

In a media landscape completely transformed by the global pandemic film, television and advertising are adapting to the new normal and finding creative ways to commission, create and produce new content. 'Sync' (placing music in visual media) is still a vital revenue stream and exposure tool for new music. This module has been developed in collaboration with industry to build resilience among creative practitioners so that emerging artists, songwriters, library music writers and composers understand the opportunities in music sync and placement and can stay ahead of the curve. Assessment includes creating an original composition and an essay or podcast.

SCQF Level 8 (Year 2)

Core modules – mean that you must pass these in order to progress to the next year.

All Modules Semester Continuing (Semesters 1 & 2) unless otherwise stated

Year 2 (Level 8)

You will study five core modules and one option

Module	Credits
Performance Practice 2	20 credits
Music, Power and Commerce	20 credits
The Effective Contributor	20 credits
Creative Skills	20 credits
Creation through Technology	20 credits
Music Sync and Placement (Semester 2 only)	20 credits (Optional)
Music and the Creative Industries: The Portfolio Musician	20 credits (Optional)
Gaelic for Learners 1A (Semester 1 only)	20 credits (Optional)

Performance Practice 2

You will study your first study instrument with an individual specialist tutor. In conjunction with the module leader and the selected tutor, You will agree goals and monitor progress towards them through a reflective journal. For your solo instrument study, you will identify a direction for musical and technical development and, in conjunction with the module leader, PAT or mentor, identify a suitable specialist tutor in your home region. (You may also elect to travel at your own expense). Working with staff, you will agree with the tutor a sequence of lessons, workshops/masterclasses over the course of the module. Assessment for this module is: 75% final performance. 25% ongoing journal.

The Effective Contributor

You will identify suitable ensemble opportunities and maintain a consistent routine of rehearsal and development. You will be expected to fully engage with selected ensembles and show ability to critically comment on your performance. This activity will take three forms

1. As part of the residential experience: you will perform in a variety of multi-genre and specialist groups, with an accent on creative combinations and experience. You will learn about your instrument in different musical context and start to form alliances and bonds with fellow you. Repertoire will be selected for development and you will be expected to maintain contact with your ensemble groups between residential.

2. Technologically-mediated: while in your home regions, you will work collaboratively on ensemble projects with others, using digital music hardware and software and internet facilitation. These projects will be tutor-led, and integrated with the Music Technology strand of the programme
3. You will identify, with the help of the module leader/PAT, suitable ensemble opportunities for live participation. This may be a local orchestra or group, or may entail some travelling to take part in a national ensemble. Within these three activities, you will agree and work towards personal performance targets, and reflect on your own performance and that of others. See section on residencies for information on assessment.

Music, Power and Commerce

An understanding of the social, cultural and historical context of music in all its forms is essential to the Applied Musician. The study over three years of the course will involve examination, appraisal and analysis of a range of music including classical, traditional, world, popular and jazz.

Themes and areas for study will include:

1. Music and Commerce: Popular, Commercial music and Jazz
2. Music and Power
3. Music in The Media

Your assessment will be the submission of a portfolio of essays completed during the year.

Creative Skills

The continuing development of the creative, expressive and intuitive skills and dimensions of the musician is met through this module with a growing emphasis on melody, melodic line, song form and its development and structural and harmonic implications. It is designed to equip you with skills and approaches in composition and improvisation in a range of styles, and with a developing focus on those most appropriate to the individual's needs and aspirations. Music is an ancient art and a natural vehicle for individuals and groups to explore personal, social, political and environmental issues through song, performance and engagement. Music has the power to motivate, unite and foster goodwill, common goals and aspirations and attitudes. It has the power to bring communities together, to cross cultural and philosophical divides and it can provide a unique lens in which individuals and groups can explore difficult, divisive and dangerous elements of contemporary life such as racism, intolerance, environmental fragility, poverty, isolation and want. With this power comes the responsibility to use these attributes wisely, sensitively and with integrity for the common good of humanity. Folk music, jazz and rock have been the traditional home of social comment and activism and this module provides the opportunity for you and staff to explore these issues, in these musics, in a safe and supportive environment. The class will also focus on the continued promotion of awareness and understanding of both collective and individuated creative processes and will engage you in improvising, composing and arranging a significant musical production. A high level of

notational skill will be expected and you will develop and enhance imaginative skills and aesthetic judgment through creative thinking processes.

Creation through Technology

The aims of this module are to:

- Further develop knowledge and skills to collaborate musically with others remotely and utilise specialist techniques to produce quality digital audio recordings/productions.
- Develop a critical understanding of the factors surrounding musical collaboration over the internet
- Give an opportunity to work with digital music software and hardware to create viable musical products through effect processing, editing and mastering.
- This module will support group ensemble work. It will enable you to collaborate musically with ensemble members based in differing locations, and allow you to expand your palette of musical techniques and effects using the DAW.

Music Sync and Placement (optional module - Semester 2 only)

In a media landscape completely transformed by the global pandemic film, television and advertising are adapting to the new normal and finding creative ways to commission, create and produce new content. 'Sync' (placing music in visual media) is still a vital revenue stream and exposure tool for new music. This module has been developed in collaboration with industry to build resilience among creative practitioners so that emerging artists, songwriters, library music writers and composers understand the opportunities in music sync and placement and can stay ahead of the curve. Assessment includes creating an original composition and an essay or podcast.

Music and the Creative Industries: The Portfolio Musician (optional module)

This module will provide students with a definition and overview of the Creative Industries in the UK and a deeper analysis of the music industry within Scotland. Students will explore the identification of and working relationships between agencies and organisations, identification of funding bodies, support agencies, networking and employment opportunities. By investigating case studies which include, key industry organisations, business structures, you will identify skills required to develop a career in the music industry. Students will evaluate their own skill set and develop a range of materials including business plan, CV and press pack to support promotion of a business idea.

Gaelic for Learners 1A (optional module - Semester 1 only)

Gaelic for Learners 1A is designed for beginners with no previous knowledge of Gaelic, and will introduce you to simple conversation and written Gaelic. There are no prerequisites. All the learning materials are held in Blackboard. Each week a sequence of texts and recordings prepares you for a live tutorial. It's essential to work through these before the tutorial. Short, regular sessions through the week are much more effective than attempting a last-minute cram. The weekly tutorial then gives you live practice with your tutor and classmates. This class is normally by telephone-conference rather than video-conference. There may be a choice of



class times if there is more than one tutorial group. To connect, you call a number at Sabhal Mòr Ostaig either from your own phone, or from a phone in a UHI College or learning centre (in which case it is an internal call) –please note- mobiles are suitable for this class. You may need the help of your PAT to arrange regular access to a UHI phone in a suitable location. Skype users must use a headset, and ensure their connection offers good sound quality. Assessment comprises a written exercise, a reading exercise, and a conversation. There is no exam.

SCQF Level 9 (Year 3)

Core modules – mean that you must pass these in order to progress to the next year.

All Modules Semester Continuing (Semesters 1 & 2) unless otherwise stated

Year 3 (Level 9)

You will study six core modules.

Module	Credits
Professional Practice	20 credits
Applied Music Research Skills (Semester 2 only)	20 credits
Music in the Arts and Society	20 credits
Creative Identity	20 credits
Creative Technology Applications	20 credits
Music in Educational and Community Contexts 1 (Semester 1 only)	20 credits

Professional Practice

You will continue to study your first study instrument with an individual specialist tutor. In conjunction with the module leader and the selected tutor, you will agree goals and monitor progress towards them through a reflective journal. For your solo instrument study, you will identify a direction for musical and technical development and, in conjunction with the module leader, PAT or mentor, identify a suitable specialist tutor in the student's home region. (You may also elect to travel at your own expense). Working with staff, you will agree with the tutor a sequence of lessons, workshops/masterclasses over the course of the module. In this module, you are expected to integrate ensemble activity into your journal 20% of final mark, and attendance at residency forms 10% of assessment. The remaining 70% is assessed by a final performance on 1st study.

Music in the Arts and Society

Professional practitioners need to contextualise musical performance and analyse the wider cultural and social landscape into which music performance fits. In this module, students will research, attend and critically evaluate a series of performances where music is featured on a professional level, in their local communities and/or across Scotland. Performances may include concerts, festival performances, music and theatre, music and film, music and dance, music installation/exhibition space. The module will explore how music is represented alongside other art forms and will include an introduction into how events are funded and managed and include opportunity to review the context, publicity, promotion and inclusion of music. Guest lectures from the music industry presented during residential will provide

support and context. Music in the Arts and Society enables students to research more fully music in their own communities whilst encouraging support of the arts in the UHI region.

Creative Identity

Individual research, creation and experimentation are at the core of this module. You will be encouraged to investigate and experiment with traditional counterpoint and harmony; modal approaches; a variety of ethnic styles of tonality and rhythmic development; serialist and other theoretical bases to ensure a depth of understanding and ability to work in a versatile and open manner. Analysis of intuitive and derived musical output will be undertaken to ensure the development of knowledge and understanding of your own work, enabling you to create a critical framework against which you can judge your own development and deployment of new ideas and techniques. Critically you will be encouraged to make direct links between your practice as musicians in the field, whether community, education or business contexts and demonstrate an ability to work across disciplines and with other agencies in creative endeavour. This may take the form of leading improvisation and composition workshops and providing music for a variety of client groups. You will be encouraged to embrace a range of methods and techniques which can support and enhance individual musical expression and future employment and artistic engagement.

Music in Educational and Community Contexts 1 (Semester 1 only)

Since the 1980s there has been significant increase in young people studying music and undertaking instrumental tuition in both formal and informal contexts. The revision of the school curriculum in Scotland in the 80s and 90s to include music of all genres, created a significant uptake of certificated music presentations (from c 2,500 in 1980 to c+20,000 by 2002). In addition the rise in interest in traditional music fostered by Feisean nan Gaidheal and other organisations has seen a significant increase in musicians in this area, while the Scottish Government's strategy to create access for music tuition to all pupils at primary 6 and the YMI activities supported by SAC and latterly Creative Scotland continue to swell the demand for tuition across the board. This increase in demand has created a substantial market for music tuition and a demand for skilled practitioners. This module is designed to introduce students to a range of techniques, theories and approaches to music in education and community settings – to enable the applied musician to practise their art as both performer/composer and facilitator in a range of environments. On completion of this module, you should be able to;

- Demonstrate understanding and knowledge of a number of key educational and community music theoretical models
- Apply these theories in a practical demonstrable manner in workshop scenarios
- Organise, plan and implement a variety of learning activities
- Engage successfully with learners/clients to create appropriate and inspiring musical experiences in a variety of educational/community settings
- Reflect with some depth on activity and the relationship between theory and practice.

Creative Technology Applications

The understanding and operation of technology underpins the modern Creative Industries. By analysing technologies employed in one of four 'strands,' the student will develop knowledge and skills that will aid their creative process. It will also encourage musicians in the development of transferrable skills that will aid employability. The aims of this module are to:

- Develop knowledge and ability to use a range of technical equipment within a chosen strand.
- Develop a critical understanding of these technologies from the point of view of a performing musician.
- Gain an understanding of the role of sound engineers in the chosen area of creative technologies.

Students will be able to choose one from the following strands of Creative Technology:

- Live sound;
- Recorded sound;
- Synthesis;
- Networked music performance.

Applied Music Research Skills (Semester 2 only)

This module will develop the skills and mindset to not only enable you to undertake an applied music project in year four but also to provide confidence and the knowledge to conduct arts related research. During the module you will develop a critical understanding of research planning while developing honours level thinking and exploring a topic of your choice. On completion of the module you will have planned your applied music project and started to develop a depth of knowledge on your chosen topic, to be built upon in year four. You will examine music-related research themes including:

- Research theory;
- Research ethics;
- Current themes in performance and composition research;
- Planning their own research, including research design and questions;
- Presentation of research findings.

SCQF Level 10 (Honours) (Year 4)

Core modules – mean that you must pass these in order to progress to the next year.

All Modules Semester Continuing (Semesters 1 & 2) unless otherwise stated

Year 4 (Level 10)

You will study two core modules (60 credits) and three options from four

Module	Credit
Applied Music: Performance, Creation or Research	40 credits
Applied Music: Critique and Evaluation	20 credits
Sustainable Creative Endeavour	20 credits (Optional)
Emerging Technologies (Semester 1 only)	20 credits (Optional)
Music in Educational and Community Contexts 2	20 credits (Optional)
Music and Culture	20 credits (Optional)

Applied Music: Performance, Creation or Research

You will conceptualise, plan, organise and execute a project which is built around music in an applied context; for example community/ health/wellbeing/education/social engagement/business/performance. The parameters of the project will usually include;

- The use of a range of Critical reflection on process and outcomes
- skills, some of which are advanced and specialised
- The execution of a research-led project or investigation
- Effective operation in a range of professional contexts
- Critical analysis and interpretation of professional issues and problems
- A measure of originality and creativity in conceptual and professional design and operation
- Appropriate academic, critical and practical ‘weight’ or rigour.

Applied Music: Critique and Evaluation

Working with individual tutors, you will select an area for research which will provide the theoretical and critical underpinning for a major Applied Music project. You will then undertake a variety of research, concentrating at first on the principal theories and sources around your specialist subject.

Having gathered, evaluated and synthesised research findings, you will produce a report which coherently sets out the conceptual and critical framework for your practical project.

Music in Educational and Community Contexts 2 (optional module)

This module is designed to provide a more challenging learning context for your continued development as a facilitator in a range of educational and community contexts. This module will further develop your teaching, planning and assessment and appraisal skills in the workplace. The class will introduce a greater range of techniques, theories and approaches to music in education and community settings – to enable the applied musician to practice their art as both performer/composer and facilitator in a range of environments. Reflection on activity, appraisal and re-appraisal of outcomes and achievements and gauging the connections and underlying principals which underpin theory and praxis are key element to success as a facilitator/ leader/ tutor practitioner.

Emerging Technologies (optional module - Semester 1 only)

This module will Build on the knowledge and skills gained in previous years and develop a deeper understanding of the state of the art in music technology. The ability to identify and critically evaluate the cutting edge will help you take advantage of the creative and commercial opportunities that arise.

Music and Culture (optional module)

This module provides students the opportunity to survey aspects of literal, visual and multi-media techniques which composers use within music and other arts forms. Students will be encouraged throughout to develop greater independence in their research and analysis and to demonstrate a high level of critical awareness of theories and concepts pertaining to the music under consideration. They will research beyond the music discussed in classes and tutorials to deepen their understanding and to enhance their lifelong interest and quest for knowledge which will support their continued development as applied musicians. Students will examine music through listening, score reading and analysis, discussion and exploration of a variety of relevant media. During the on-line lectures and on-line seminar sessions students will be encouraged to demonstrate creative approaches in presenting their ideas and reflections. The class will encourage comparisons and analysis of music alongside other art forms and investigate influences and creations of style, instrumentation, harmonic and pitch development, timbre, structure and texture.

The class will explore musical works which include elements of the following:

- Literature
- Theatre
- Visual material such as paintings
- Movement

Sustainable Creative Endeavour (optional module)

Sustainability embraces the theories and methods of multiple and wide ranging subjects and disciplines such as economics, ecology, engineering and creative industries. This module links the concept of sustainability with creative endeavour and cultural development, providing

theoretical frameworks within which students can develop new artefacts, products and events ensuring that legacy is embedded at the design stage. Cultural sustainability is a new interdisciplinary approach aimed to raise the significance of culture and its factors in local, regional and global sustainable development. These are examined in relation to key concepts of sustainability: Resilience, Systems Approach, Carrying Capacity, Adaptive Behaviour, Complex Adaptive Systems and the 'Feedback Loop'. Students examine and critically analyse extant models of sustainable business and real life practices to gain deep understanding and insights into professional entrepreneurial approaches in the creative industries, particularly music, which inform their own practice. In relation to creative endeavour, students are encouraged to explore their own skill base, expertise and innovative ideas in relation to other models of activity – composition projects, teaching projects, installations, community events and entrepreneurial activities such as an on-line learning portal- and to examine case studies with a view to adopting successful traits and characteristics into their own work. In order for you to work remotely and collaborate effectively between residencies, it is vital that you are able to access appropriate IT equipment.

Residencies

The residential experiences are a mandatory and important aspect of the programme – this is where you will form teams for group projects, form relationships and get to know your fellow students and staff. This is also the induction period for some of the modules, and work will start on projects. We want you to feel part of a musical community even though you may be living in a remote area - the residencies are where this will happen.

There will be four residencies throughout the year (five for Honours students) based at a variety of locations in order to introduce students to the variety of cultural assets that belong to the diverse Highlands and Islands region. Part time students are required to attend two residencies per year. Students who are not based in the UK will access the residencies online through video conferencing, although they are also welcome to attend in person, visa requirements permitting.

Assessment and residencies:

Contribution and performance at residencies will be assessed and form a compulsory 10% of your module marks for Ensemble 1 (year 1), The Effective Contributor (year 2) and Professional Practice (year 3).

Year 4 (level 10) – Residential Courses are the main location for support, advice and discussion on teaching and learning for this year group. Although residencies will not be assessed as part of any defined module, the work will of course inform development and assessment success. Students are encouraged to understand that attendance, commitment and engagement at residencies will support the high level of practice, academic rigour and study required at honours level.

Residency Cost

There are several additional costs associated with organising residencies and as discussed at audition, full time UK-based students are required to contribute £150 in their first year on the programme, and £75 per year thereafter. Part time students will be billed £75 in their first year on the programme, and £38 per year thereafter. There is no additional cost on top of tuition fees for international students. You will be invoiced at the beginning of the academic year. Please note that each residency incurs different cost levels and for that reason – the fee is a flat rate – and not equally divisible by the number of residencies. Fees will NOT be adjusted in response to failure to attend. The residency payment will be subject to annual review. Students who do not pay their fees in full by the end of the academic year, will not be eligible for progression.

You will be sent the following three forms at the beginning of the academic year, in order to participate in the residencies. These must be signed and returned.

- Excursion Medical and Consent Form
- Filming, Photographic, Sound Recording and Text Release Form
- Privacy Notice

Teaching and learning

This course is delivered over two semesters (terms). A full time student will normally study 6 modules per year. Some of these might be delivered in one semester only, while others will span the entire year. You should familiarise yourself with the UHI Academic Calendar which details the start date for each semester, reading weeks and exam weeks.

You will be provided with a timetable prior to the start of each semester and this will detail the module slots for each week. You will be enrolled on the VLE (virtual learning environment) for each module and this will provide additional information on class times and other associated activities.

[UHI Academic Calendar](#)

Modes of delivery

UHI encourages the use of blended learning and defines blended learning as, ‘a considered approach that selects from a range of traditional face-to-face methods and e-learning technologies to facilitate student engagement, develop independent learners and enhance the learning experience’.

This simply means that some, or all, of your subjects will use a variety of different resources and mechanisms to deliver your course. This could involve traditional classroom activities, the use of video conferencing, interactive software and accessing course materials in the UHI VLE.

Virtual learning environment (VLE)

A virtual learning environment (VLE) is an online tool which enables course delivery via the web. Course content is available from anywhere with an internet connection, 24 hours a day, 7 days a week. In addition to course content, the VLE provides communication tools, such as discussion forums and access to virtual classrooms, wikis and blogs. You will also upload your assignments via the VLE.

Teaching and learning methods

There are a number of approaches which may be used, which may vary depending on the module you are currently studying. The following are some examples.

Collaborative work

Working collaboratively with other students can lead to better understanding and retention of course content, mastery of skills essential to success in the programme or chosen career, and increased enthusiasm for self-directed learning. Discussion forums will often be used to facilitate collaborative work and some modules will incorporate peer-based, formative assessment, using blogs and group-generated wikis, facilitated through the VLE.

Discussion and debate

Discussion and debate encourages independent learning, as the focus is on the creation of opportunities necessary for you to become capable, self-reliant, self-motivated and lifelong learners. Guided by the tutor, debate encourages progressively more independent research, evaluation, critical thinking and alternative formulation. Debates also enhance communication and personal and social value skills.

Problem-based learning

Problem-based learning (PBL) involves problems usually provided by tutors, but how you approach these and what you learn is defined by you. The tutor facilitates the learning, during which possible solutions to the problem may be identified, but the focus is on problem-management, not a clear and bounded solution.

Case studies

Although there are a number of definitions for the term 'case study', the programme team define case studies as student-centred activities based on topics that demonstrate theoretical concepts in an applied setting, allowing for greater engagement with the practical application of theory to practice within an academic learning environment.

Formative assessment

Formative assessments do not count towards your final grade; their purpose is to build knowledge and technique and also to provide feedback which will then feed forward to the summative assessment.

Video conference (VC)

Students and tutors can connect between colleges and learning centres using video conference technology. In several modules, tutors hold classes and/or tutorials using VC.

Online conferences

Synchronous conferencing may be used for tutorials with selected discussion topics from modules. These online conferences will be using the communications via the VLE. You will be shown how to access this software and get signed-up with the other contacts on the course. Students can use these programmes to communicate in “real-time” with each other and the tutors. This is a very useful tool for students working together on projects or other group work.

Discussion boards

These will be used extensively to develop problem solving skills, facilitate tutor/student communication, encourage individual research into topics and encourage collaboration and reflection. Discussion boards are used to encourage the formation of an online community so that students can support each other. You are encouraged to develop discussion threads and place your learning in the context of experience. You can read the comments of your fellow students and reply; in that way a “thread” of discussion builds up. There are also discussion topics set up by tutors in which you are able to discuss a set topic with each other. As an asynchronous communication tool, discussion boards offer students and staff time to reflect and responses can be more in-depth than they might be in a face-to-face situation.

Audio conference (AC)

Audio conferences are pre-arranged meetings by telephone. Tutors may hold these with groups of students to discuss coursework and your PAT may set up audio conferences from time to time. Tutors will link all participating students together in a telephone call to set up such events. You can use home telephones, or any other landline (but not mobile phones) and you will not pay for the telephone call. However, all participants really require to have a telephone with 'hands-free' capabilities.

Individual telephone calls

These would be used specifically for individual tutor support and responses on assignments.

Email

You will be given an email account that is used to send and receive messages from students to each other and their tutors. In contrast to the discussion topics, only the people sent the message can read it. Emails will be used extensively to provide one-to-one contact between you and your tutor. It will also facilitate communication with other students and be used to give feedback. *It is essential that you use the UHI email address provided.*

Email correspondence will only be sent to your UHI address, so please ensure that you check this regularly.

Learning resources

Musical instruments

You are required to supply your own instrument(s), which you will need to transport to in-person residencies.

Essential skills

The [UHI Student Induction and Resource Hub](#) online resource contains information regarding core skills, using our learning technologies, effective learning, preparing for work, and much, much more. Please spend some time going through the resources and dip in as and when you need a refresher.

Reading lists - Talis Aspire

Each degree level module at the university has core and recommended reading. Along with listing the required reading for each module, [Talis Aspire](#) links you to the library record, so you can immediately check availability.

UHI Libraries

The [UHI Libraries](#) page on the university website provides useful guides to areas such as copyright, referencing and dissertation skills. You will also be able to access reading lists, electronic resources, e-books and the e-journal gateway. In addition, you can find out how to borrow books from your local, or any other partner, libraries.

Referencing

During your studies, you will gather information from a variety of sources, such as books, newspapers, journals, policies and procedures and the Internet, to help you complete your assessments. In academic work, you need to move beyond your ideas/opinions and experience to show that you are evaluating and developing your practice.

It is important that you acknowledge sources you have consulted during your research when these have influenced your ideas and arguments. Failure to acknowledge these sources is plagiarism.

Referencing is a skill that takes time to master. You can access guides on the referencing style used on the UHI Website. Each module lecturer should also explain what is expected of you in terms of referencing for their coursework.

Turnitin

Turnitin is an originality checking software used by academia to do precisely that. It enables academic staff to look at your written work and assess its originality. You will be given an introduction to Turnitin once you have begun your course. You may be given the opportunity to utilise Turnitin as part of the submission process for your module assignments. You will be informed of this. This will enable you to check the originality of your work yourself (as part of a

properly set up module assignment process). However, you should make sure you know exactly how to use Turnitin before doing so and, more importantly, how to interpret Turnitin results.

[Turnitin for students](#)

Research

Research resources including information on policies, integrity and ethics are available on the university website: [Research resources](#)

Using the IT systems

If you have an IT problem, please dial 150 to log a call with the IT Service Desk or email: servicedesk@uhi.ac.uk

- [UHI: IT Help](#)
- [UHI Student Induction and Resource Hub](#)

The Student Hub, accessed at www.studentjourney.uhi.ac.uk, is where you will find information on enrolments, assessment results and funding information.

Music Technology Equipment Recommended for BA Applied Music Students

Music Technology Equipment

Recommended for BA Applied Music Students

Throughout the BA Applied Music course you will require access to music technology equipment. This may be available through your local college but please check this with your PAT or the programme leader. If you are purchasing your own equipment, or already have a home studio you are planning to use, please use the following information to check what you have or are planning to purchase fits the requirements of the course.

It is vital that you have access to equipment organised (either at home or at college) by the start of the course and have followed any instructions to set it up that you have. Look online for setup instructions if they didn't come with the equipment.

If you have any questions, please feel free to get in touch: appliedmusic.nwh@uhi.ac.uk

You will need:

Computer

Recording software

Audio interface

Professional microphone, stand and XLR cable

Headphones (and ideally speakers too)

MIDI controller keyboard

Internet connection

- Computer- a Modern PC or Mac or mac is suggested. Music making softwares can be reasonably process power heavy.
 - Check minimum system requirements against recording software specs.
- Multitrack recording software, capable of recording on at least 6 tracks (e.g. Pro Tools, Cubase, Logic, Reaper, Ardour, Ableton, Studio One). It must also have “virtual instruments” available within the software, that can produce the sound of different instruments.
- Audio interface with at least two inputs, including at least one microphone preamp (see here for examples: <https://www.studiospares.com/Studio-Gear/Audio-Interfaces.htm>)
- A microphone, stand and XLR cable to connect it to the interface.
- Wired headphones that can plug in to your interface, and ideally speakers too (not essential).
- USB MIDI controller keyboard – a way of inputting musical information in to your computer.
- Broadband internet connection for joining online classes and collaborating with other learners.

The following links might also help you decide which equipment to purchase:

- [Best Budget Audio Interface Guide](#)
- [Home Recording Studio Essentials](#)
- [Best home studio microphones \(budget and more!\)](#)

Notes

If you are starting from scratch when buying equipment, make sure you look at the minimum requirements of your chosen interface before you buy your PC/Mac. Particularly check that you have the correct match of USB and/or FireWire ports between the interface and computer- most computers are not FireWire compatible, so USB is likely your best option.

In order to connect microphones and instrument inputs into a computer you will need an audio interface.

If you play an acoustic instrument (e.g. fiddle, flute, voice, trumpet etc.) you will need a microphone. There is a trade-off between quality and price between dynamic and condenser microphones – a decent condenser microphone will cost more than a decent dynamic microphone. If you are not sure what to get, then please get in touch to discuss this. If you use an electronic instrument (e.g. electric guitar, keyboard, bass etc.) you can use a direct input but a microphone will still be required for other parts of the course, for example recording speech and sound effects.

Handheld recorders do not give enough flexibility for this course.



Speakers are more comfortable and accurate for mixing, however there is a trade-off between price and quality between loudspeakers and headphones. You can get a reasonable pair of headphones from around £100, but a reasonable set of speakers will cost you a lot more. It is worth having decent headphones before you think about investing in speakers.

Please get in touch if you have any questions.

Assessment

The prospect of assessment can feel rather daunting, particularly if you have not undertaken any academic study for a long time. There will be lots of support available to you including:

- your lecturers, Personal Academic Tutor (PAT) and programme leader;
- study skills support sessions;
- individual learning support on a short term or on-going basis (this can be arranged through Student Support).

Each Module Leader will explain what assessments and examinations are required for each module. The Module Leader and the module handbook should detail the deadlines and requirements for continuous assessment. You should make sure that you fully understand what it is required before you begin the assessment. If you are uncertain, it is important that you ask for clarification. Persist until you clearly understand what is required.

Please note that your assessment schedule is dependent upon various external and internal factors and that the designated dates may be changed. Any change will be clearly communicated to all students.

Assessment feedback and feedforward

Feedback and feedforward is normally returned within 15 working days following the submission deadline.

You may receive feedback in a variety of ways including:

- verbal feedback from your lecturer;
- written feedback in the form of a checklist and an extended narrative.

Please make sure you ask your lecturer about any feedback you don't understand. It is important that you use your feedback to improve your understanding of the subject you are studying and what is expected by each mode of assessment.

Passing examinations and assessments

Bachelors Level

The minimum overall pass mark on each module is 40% (weighted average). You must attempt all elements of summative assessment; non-submission of any element of assessment will result in a fail mark for the module overall.

Some modules may additionally have one or more elements of assessment which require a minimum mark of 30% in order to achieve a pass. Where any such minimum threshold requirement is made, you will be notified in the module descriptor.

Masters Level

The minimum overall pass mark on each module is 50% (weighted average). You must attempt all elements of summative assessment; non-submission of any element of assessment will result in a fail mark for the module overall. You must normally achieve a minimum mark of 40% on each element of assessment in order to pass the module.

A programme team may, at its discretion, specify a minimum overall pass mark of 50% in some or all of the elements of assessment in a module.

Exam boards

Exam boards will convene at the end of the academic year to confirm progression arrangements and final awards.

Academic Standards and Quality Regulations (ASQR)

The Academic Standards and Quality Regulations have been developed to fulfil the regulatory requirements of the University of the Highlands and Islands and are consistent with the Memorandum and Articles of the university.

This page contains the most pertinent information, but full details of all of the university's standards and regulations can be found at the link below:

[UHI Academic Standards and Quality Regulations \(ASQR\)](#)

Attendance

You are expected to attend all classes as scheduled on your timetable. If you are unable to attend for any reason, you should contact your PAT or Module Leader. If a situation arises where you may be absent for a longer period of time, you should inform your Personal Academic Tutor, Student Support and your Programme leader.

Plagiarism and academic misconduct

If, in any work you submit, you put over the ideas and views of others as your own, this may lead to the serious charge of plagiarism. It is acknowledged that some students may do this inadvertently in their coursework, not fully appreciating the rules and standards required in academic work. The University of the Highlands and Islands, like all universities and colleges, has strict rules on plagiarism – when you have used the work of others in your assignment, you must acknowledge this. Similarly, if it comes to light that you are copying and using the ideas of a fellow or past student in your work this will be regarded as plagiarism/cheating. As a Higher Education student, you need to learn how to avoid this.

To avoid plagiarism, you must give credit whenever you use:

- another person's idea, opinion or theory;
- any facts, statistics, graphs, drawings (in fact, any pieces of information) that are not common knowledge;
- quotations of another person's actual spoken or written words; or
- paraphrase of another person's spoken or written words.

Strategies for avoiding plagiarism:

- Put in quotations everything that comes directly from the text, especially when taking notes.
- Paraphrase, but be sure you are not just rearranging or replacing a few words.
- Check your paraphrase against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

- Always acknowledge facts, diagrams and original thought through referencing.

Assessment appeals

You have the right to appeal against an assessment decision made by an Exam Board, but only on certain grounds.

Full details of the appeals procedure can be found in the [UHI Academic Standards and Quality Regulations](#).

Late submission

You should ensure that any assessment deadlines are adhered to. The following late submission penalties will be applied to any work handed in beyond the deadline.

Students who do not submit assessments by the prescribed date will be penalised by a deduction of marks.

Up to 1 day late*	5% of final mark will be deducted, e.g. $65 - 3 = 62$
2-5 days late	10% of final mark will be deducted, e.g. $65 - 6.5 = 58.5$ (59 rounded)
6-10 days late	20% of final mark will be deducted, e.g. $65 - 13 = 52$

More than 10 days late work will not be accepted and will be marked as 0

** i.e. up to 24 hours after the submission time/date, if a time was specified, or by 23.59 hours on the day following the submission date if no time was specified.*

Penalties for late submission apply equally to full-time and part-time students. 'Days' refers to actual days, not working days.

Full details can be found in the [UHI Academic Standards and Quality Regulations](#).

Mitigating circumstances

Unexpected circumstances, which are beyond your control, may arise which disrupt your studies and prevent you from performing to your best ability. The system of mitigating circumstances allows you to submit a case that your work has been impacted by these circumstances.

Mitigating circumstances will normally fall into the categories listed below:

- illness or serious accident at the time of an assessment or in the period leading up to formal assessment
- serious illness or death of a family member

- severe unforeseen personal or psychological problems
- unanticipated difficulties in child or adult care arrangements during a semester [where you are the named carer for an adult].

The following examples WILL NOT be considered valid:

- any ongoing situation known to you
- inadequate time management
- moving house or holidays
- misreading the assessment or exam timetable
- computer / IT problems relating to your own equipment
- normal work commitments on behalf of an employer.

More information can be found in the [UHI Academic Standards and Quality Regulations](#).

If you feel you are experiencing a situation where you are unable to perform at your best, you should discuss this with your Personal Academic Tutor or Student Registry Officer.

The mitigating circumstances claim process is available via the [UHI Records student hub](#) and you should submit any claim as soon as possible.

Repeat modules

If you fail to pass a module at SCQF Levels 7-9 at the first or second attempt, the board of examiners may permit you to repeat the module the following year, **as if studying it for the first time**.

More information can be found in the [UHI Academic Standards and Quality Regulations](#).

Resit exams

Resit exams for S1 modules will be held **in February** during Weeks 3-4 of semester 2. Resit exams for S2/SC modules are held in **late July** each year. Non-attendance at a resit exam will result in failing the module, and you may not be permitted to progress.

Student life and support

Studying for a degree, sharing accommodation, getting assessments in on time, managing your finances, sitting exams - this section provides information about support available to you as a student of the university.

No issue is too minor to speak to student support about - and doing so early can help to avoid small issues becoming major issues.

[Student information on the UHI website](#)

Being a student at UHI is not just about your studies. There are lots of opportunities to get involved in student activities and representation.

[Student support contacts](#)

Personal Academic Tutors

Each UHI student is assigned a named Personal Academic Tutor (PAT) whose responsibility it is to provide you with academic support throughout the duration of your studies. Your PAT will be in contact with you at least once each semester to review your academic progress; this is in addition to an introductory meeting at the start of each academic year. If you are unsure who your PAT is, please contact your programme leader.

[PAT support](#)

Programme Leader

If you have an issue, or need advice on a matter that goes beyond the scope of your PAT, you should see the Programme Leader.

Student partnership agreement

The Student Partnership Agreement sets out how students and staff can work together to improve the student experience. Information on the Student Partnership Agreement can be found on [the university's website](#)

Get Involved!

There are lots of ways to get involved and to make the most of your student experience. This page will give you a few ideas, but check out the Get Involved page on the UHI website for more information.

[Get involved!](#)

Highlands & Islands Students' Association

Highlands and Islands Students' Association (HISA) represents all students throughout UHI. Details of what they do and how you can get involved can be found at www.hisa.uhi.ac.uk and you are encouraged to follow them on social media.

Student representation

Student representation is an important way to ensure that students' views are heard and taken into account in relation to the quality of learning and teaching at UHI and the overall student experience. Serving on university committees and as a class representative are also great opportunities to develop skills which will be useful in your future career.

[Student representation at UHI.](#)

Student evaluation

A key element of quality assurance is student evaluation. Your opinions and comments help us to improve the quality of our teaching and deliver a better learning environment for all, so please make sure you fill in your module evaluation sheets and utilise the Student Representation process to good effect.

[You Said, We Did](#)

Red Button

Use the Red Button to let us know how we can improve our service, or to tell us what you like about the university!

[Red Button](#)

Surveys

The university takes student views seriously and uses your feedback to inform decision making processes and enhance the student experience. There are a number of surveys that take place

over the academic year. Most are open to all students, but some are only available to specific student groups (e.g. final year degree students, postgraduate students), see the link for further information.

End of module/unit surveys

These short surveys are issued at the end of each semester to everyone studying on an HN unit or degree module. They are an opportunity to give direct feedback to the teaching staff on your module or unit. These university-wide surveys are administered by the Learning and Teaching Academy and responses are anonymous.

[UHI Surveys](#)

Career planning

Please make use of the Careers and Employability Service at UHI to help you make decisions about your current and future employment opportunities. We offer CV, application form and covering letter feedback, mock interviews, job search help, and the delivery of events and workshops

[UHI Career Resources](#)

Over the course of your life, you will make frequent career decisions and to successfully do that, you will first need to understand your skills and motivations, what makes you happy, and how you can source potential opportunities.

How far your qualification takes you is all about the actions you take, the things you do and also the unknown and unplanned events you will encounter.

At the Careers and Employability Centre we do not see career decisions as '*problems to be solved*', but as amazing opportunities for you to look creatively at possibilities; to help you realise your potential and to support you with your next steps.

You will also need to know where to go for help - you'll need to be '*in the know*'.

UHI offers a number of funding opportunities for your personal development. Take some time to familiarise yourself with these awards, as they offer the possibility of some unique experiences which will help you with both your studies and your future employability.

[Bursaries and scholarships](#)

Graduate stories

If you're looking for a unique student experience then I would highly recommend the University of the Highlands and Islands. During my studies, with support from the Student Development Fund, I was able to travel to Asturias in Northern Spain to teach music from the Highlands and Islands and learn about the similarities between the cultures in these two captivating regions. The skills I learned on my degree have allowed me to hit the ground running. I now work full time at the National Piping Centre in Glasgow as well as teaching at various other organisations and Fèisean across Scotland. I have recorded an album with folk band Hecla and perform with them at festivals alongside pipe band and solo piping competitions. More recently, I have been writing concert reviews for a music publication and biographies for traditional artists. I have also been focussing on composing more music, drawing on my surroundings.

Ailis Sutherland graduated from the BA (Hons) Applied Music in 2018.

If you're serious about a music career I would recommend the BA (Hons) Applied Music. The flexible study allows you to learn at the same time as being active in the music industry. The one-to-one tuition is a brilliant opportunity to develop your primary instrument skills.

Jamie Macdonald graduated from BA (Hons) Applied Music in 2017

Jamie Macdonald graduated with a BA (Hons) Applied Music from our Lews Castle College UHI campus in 2017. He performs with Scottish folk band Eabhal, and has released an album 'The Pipe Slang' along with Christian Gamauf, a piper and fellow of the university. Jamie is also the youth artistic programmer for the Tìree Music Festival.

I perform full-time with a band called 'The Red Hot Chilli Pipers' but wanted to broaden my knowledge of music. This course is perfect for my lifestyle as it allows me to combine studies while travelling and performing widely. Studying something you love in your own environment is a fantastic way of learning and not having to sit in a classroom day-to-day makes this university fun and exciting.

Dougie McCance, student, BA (Hons) Applied Music.